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**HANDEL, BY KYTE, 1742.**

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UNDEL, BY KYTE, 1742.

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## INTRODUCTORY

"**H**E is the father of us all."—HAYDN.

"Handel knows better than any one of us all what is capable of producing a great effect. When he chooses he can strike like a thunderbolt."—MOZART.

"He was the greatest composer that ever lived. I would uncover my head and kneel before his tomb."—BEETHOVEN.

The foregoing testimonies to the genius of Handel are the expressed convictions of three great musicians, men worthy to rank with Handel himself. They spoke with knowledge and authority, and it is a significant fact that the popular voice has always been in accord with the judgment of the experts.

In many respects Handel is unrivalled as a composer. This is shown by his inexhaustible melodic inspiration, his dramatic recitative, his contrapuntal skill, his versatility, and his indefatigable industry.\*

\* His known works include twenty-two oratorios, forty sacred compositions with English and Latin words, seventy-two operas and serenatas, numerous suites for the harpsichord, and many concertos for instruments, organ and orchestra. The German Handel Society's publications extend to ninety-seven volumes, and even yet there is much unpublished.

Handel's exceptional genius is well exemplified in his choruses, where he produces grand effects without apparent effort, and in this respect he remains unequalled. Coleridge, speaking of Shakespeare, said, "Schiller has the material Sublime. To produce an effect he sets a whole town on fire, and throws infants, with their mothers, into the flames; or locks up a father in an old tower. But Shakespeare drops a handkerchief, and the same or greater effects follow."

With a little alteration, a similar comparison might be applied to Handel, whose scanty orchestral resources would be typified by the handkerchief, and a modern orchestra by a town on fire.\*

\* Compare Handel's orchestra of strings, oboes, trumpets, bassoons, and drums, with the orchestra required by Berlioz for his "Requiem": 50 violins, 20 violas, 20 violoncelli, 18 contrabassi, 4 flutes, 2 oboes, 2 corni Inglesi, 4 clarinets, 8 bassoons, 12 horns, and four orchestras of brass, containing 12 trumpets, 4 cornets, 16 trombones, 4 ophicleides, 2 tubas, 8 pairs of kettle-drums, 2 grosses caisses, a tenor drum, and 10 pairs of cymbals.

# LIFE OF HANDEL

## EARLY DAYS.

**G**EORG FRIEDRICH HAENDEL was born on February 23, 1685, at Halle, in Saxony. His father, a prosperous man, followed the occupation of barber-surgeon, an honourable profession at a time when so many ills which flesh is heir to were treated by copious bleedings. He was also town surgeon of Giebichstein, a suburb of Halle, and Surgeon-in-Ordinary to the Prince Augustus of Saxony. Handel's mother was twenty-nine years younger than her husband, and was his second wife. Their first-born son died soon after birth, and Georg Friedrich, as an only son, and the pride of his father, was designed by him for a distinguished career as a lawyer. But as an infant, even before he could speak, he exhibited unmistakable interest in all musical sounds, and also gave vent to his emotions in song. This was so opposed to the wishes of his father that music and musicians were banished from the house. Happily, the child's longing for the concord of sweet sounds touched the mother's heart, and she contrived to smuggle into the home a clavier gebunden, an instru-

ment having keys like a pianoforte, which was only capable of producing a very weak tone, and was therefore in common use in nunneries. The view of Handel's birth-house which is here engraved shows distinctly the small window of the room in the upper part of the roof where it is traditionally said Handel used to practise, unheard by his father, and where he acquired the technical skill which shortly afterward caused so much astonishment. When he was about seven years old his father was summoned to Weissenfels, where a grandson (by his first wife) was *valet de chambre* to the Duke of Saxe Weissenfels. Georg Friedrich had frequently listened with wondering ears to the discussion of the glories of the ducal court, and pleaded with his father to be permitted to accompany him on the journey. But this the father refused, and set off without him. The boy ran afoot after his father's travelling carriage, and, after many tearful beseechings, was lifted into the vehicle and allowed to proceed. On arrival at Weissenfels the little boy made friends of the musicians at their rehearsals in the chapel, and on the Sunday, after service, the organist lifted him on to the organ stool, and permitted him to play the voluntary. There was something in the performance which struck the Duke as uncommon, and he inquired of his valet who was playing. "It is the little Handel, my grandfather's youngest son," was the answer. Whereupon messengers were sent to bring the



BIRTHPLACE OF HANDEL AT HALLE.





father and child. The Duke questioned both, and ascertained that, although the father wished his son to become a lawyer, the boy was absolutely opposed to such a career, and earnestly longed to devote himself to music. The Duke pleaded that a genius so remarkable must not be thwarted, but, on the contrary, encouraged by all means, and argued with so much eloquence and force that at length the father promised he would no longer offer opposition to the free cultivation of his son's natural gifts. Accordingly, on their return to Halle, the boy's general studies, in all of which he evinced remarkable ability, were supplemented by regular instruction in the theory and practice of music. This was undertaken by the accomplished organist and composer of the Marien Kirche, Friedrich Wilhelm Zachau. He instructed Handel in counterpoint and fugue, and taught him to play on the organ, harpsichord, violin, and hautboy, and doubtless made him familiar with the capabilities of all the orchestral instruments then in use. Whilst a pupil of Zachau, before his ninth birthday, Handel composed motets, fugues, sonatas, and other works, amongst them a set of six trios for hautboys and harpsichord. These have been printed by the Handel Society from the manuscripts preserved in the King's library in Buckingham Palace. When questioned many years afterwards about these trios, Handel laughingly replied : " Ah, yes ; I used to write

like a devil in those days, and chiefly for the hautboy, which was my favourite instrument." Zachau continued his instruction to Handel until his eleventh year, when he informed the father that his pupil knew more than himself, and it was therefore time to seek a more advanced teacher. Accordingly, in 1696, Handel was sent to Berlin, and, as a prodigy, was in danger of being spoilt. Amongst those who petted him was the celebrated musician and composer Attilio Ariosti, who would often take the lad on his knee and make him play on the harpsichord for an hour together; and so enthusiastic was he that he declared he never tired of hearing Handel perform. At Berlin Handel encountered Buononcini, the composer, who, in later years, in London, was put forward by the nobility as his rival. Buononcini, even in this early acquaintanceship, was evidently not in sympathy with the youthful genius, and, in order to humiliate him, he composed a harpsichord piece bristling with difficulties, and then challenged Handel to play it at sight. This it is said the young musician accomplished with ease, and thereby turned the tables on his envious elder rival.

The Elector, filled with admiration of the skill of Handel, proposed at his own expense to send him to Italy to study, but his aged father prevented the acceptance of the munificent offer. He, therefore, shortly after returned to Halle, where his father died in 1697. Handel now entered with industry and energy

on a professional career. He assisted Teleman of Leipzig in teaching, but without neglecting his own studies; evidence of this is contained in a book written by him in 1698, which includes a number of compositions by Zachau, Froberger, Krieger, Kerl, Ebner, Strunch, and others.

In 1702 the post of organist of the cathedral attached to the Moritzburg became vacant by the dismissal of the dissolute musician, J. C. Leporin, and Handel was appointed to the office, with a salary of fifty thalers per annum and an official residence. The duties involved not only organ-playing, but also choir training and composition. In 1703, desiring a more extended field for the exercise of his talents, he went to Hamburg, where he obtained an engagement as a violinist (*violon di ripicno*). In this position, either from a spirit of mischief or fun, he assumed an air of humility and inferiority, until one day, when the regular harpsichord player was absent, Handel volunteered to do his best to fill his place, and astonished all his hearers by his masterly performance. About this time there was a vacancy for the post of organist in the church at Lübeck, and Handel travelled to that town to make application for the appointment. He found that one of the conditions attached to it was the taking to wife the daughter of the retiring organist. This proposal of marriage, like others which he received from the fair sex in later life, Handel declined. He had for a companion in his journeys to and from

Lübeck a young man, four years older than himself, Johann Mattheson, who was held in good repute as a musician, and from his social position able to be of considerable assistance to Handel in Hamburg. This kindness Handel endeavoured to repay by teaching Mattheson counterpoint. The latter was organist, singer, actor, and composer. In the year 1704 he produced an opera entitled "Cleopatra," and himself performed the part of Antony. As in that character he died on the stage some time before the conclusion of the opera, he demanded to be permitted to resume his place in the orchestra, and assume the position of director at the harpsichord, which was then temporarily filled by Handel. This the latter very naturally declined to permit, and a warm altercation ensued, which was renewed after the performance, when they left the theatre together. Angry words led to vigorous action, swords were drawn, and a chance thrust made by Mattheson would probably have terminated fatally had not the point of his sword struck against a large metal button on the breast of Handel's coat, which providentially caused the blade to break. The quarrel was adjusted, and Mattheson made amends by performing the principal character in Handel's opera *Almira*. This opera was sung with a mixed libretto, part in German and part in Italian, a common custom at the time in Germany.

## JOURNEY TO ITALY AND TO LONDON.

Handel, anxious to go to Italy, was obliged to defer his project for want of means; moreover, with characteristic rectitude and amiability, he regularly transmitted a part of his earnings to his mother. Eventually he was able to afford the cost of the journey, and arrived in Florence in 1706, where he was cordially welcomed. Thence he travelled to Venice, and afterwards to Rome. It is recorded that Scarlatti, the celebrated composer and harpsichord player, was so attracted by Handel's personality and skill that he followed him from city to city. Whilst in Rome Handel composed much music, including a magnificent *Gloria Patri* for double orchestra and double chorus.\* In Rome Cardinal Ottoboni, a man of great eminence and a zealous patron of music, desiring to do honour to Handel, determined to arrange a performance of his oratorio *Il Trionfo del Tempo* with the composer as conductor. He engaged the celebrated violinist Corelli as leader, who appears to have failed in interpreting a certain passage in the overture. Handel, with constitutional impetuosity, left his seat, and snatched the violin out of Corelli's hand, who, with more restraint and gentleness, said: "But, dear Saxon, the music is in the French style," which I do not understand." Handel's

\* First performed at the Crystal Palace Handel Festival in 1891, from my unique manuscript.—W. H. C.

unbroken success in Italy seems to have induced him to contemplate a permanent settlement there; but, finding that no official appointment would be given to a Lutheran, he returned to Hanover in 1709, where he received a warm and gracious reception from the Elector of Brunswick (afterwards King George I. of England) and the Abbé Steffani.

The Elector appointed him Capell-Meister, at 1,500 ducats (about £300) per annum, with a stipulation that he should be allowed leave of absence to go to England. This provision had been suggested to Handel by numerous English noblemen at that time visiting the Elector's Court. With conspicuous generosity, the Elector granted a whole year for the journey, and continued the salary during the period. Handel, after visiting his mother and family in Halle, crossed the sea and arrived in London at the close of 1710. He found the fashionable world bitten with a mania for so-called Italian opera. The pasticcios which passed under that name were a medley of music selected from various composers, set to words, which generally were so absurd and unmeaning that it mattered little whether they were presented to the public in Italian or English; the soloists warbled in Italian, and the chorus filled up the remainder in English—all to the complete satisfaction of the audiences. This was no novelty for Handel; he had heard a similar absurdity in Hamburg, where it was the custom to perform operas in mixed German

and Italian language. He was quickly commissioned to compose an opera for the Queen's Theatre, and with him was associated Aaron Hill and the Italian librettist Rossi; the subject selected was the story of Rinaldo, taken from Tasso's "Jerusalem Delivered." Rossi, in the preface to his Italian version, says that Handel composed at so great a speed that it did not give him sufficient time to polish his verses.\*

The work was a great success with the public at its first representation. The overture is particularly grand, and there are some novelties in the orchestral accompaniments, notably in the bird song, where Handel introduced two flutes and a flageolet; at the same time living birds were let loose on the stage in considerable numbers. The trumpet song, in addition to the usual orchestra, has four independent trumpets, and the soprano bravura song, "Vo far guerra," had the advantage of an obbligato harpsichord part, which the composer always himself performed. The popularity of *Armida* was remarkable; produced on February 24, 1711, it was repeated fourteen times, in 1712 nine times, and continued a favourite down to 1731. In 1715 it was performed in Hamburg, and in 1717 in Naples, always with enthusiastic success. Walsh, the music publisher, who obtained the right to print and sell the music, made £1,500 by the speculation. Handel therefore suggested to

\* The whole opera was composed in two weeks.



Walsh that they should change places in the next opera—Walsh should compose and Handel would publish.

Here is a charming picture of the manners of the cultivated amateur and professional musicians of London at the time when Handel came to England. Thomas Britton, a dealer in coal, lived in a very humble dwelling adjoining St. John's Gate, Clerkenwell; the lower part of the house was a coal store, and the upper part Britton had converted into a music-room, where he placed an organ with five stops. Here every Thursday evening he provided for the guests whom he invited a concert of the best music, and amongst those who assisted him were Handel, Bannister, Dubourg and Needler the violinists, Dr. Pepusch, Sir Roger l'Estrange, an amateur violoncellist, the Duchess of Queensberry, and many notable artists. Perhaps the poet Congreve was here moved to write "Music hath charms to soothe the savage breast."

#### SECOND VISIT TO LONDON.

At the close of the opera season in 1711 Handel left London and returned to Hanover; he also paid a visit to his mother and family in Halle, and became godfather to his sister's child, Johanna Friderica Floerchen, whom he afterwards, in his will, named as his residuary legatee. In 1712 he was back in London, conducting his new opera *Il Pastor Fido*. It was not a success so far as the public were concerned;

the only interesting point to be noted is that Purcell's famous bass, Leveridge, then made his first appearance in Italian opera. Handel at this time was the guest of the Earl of Burlington in Piccadilly. The year 1713 is memorable from the fact that it witnessed Handel's first composition to English words, in the *Te Deum* to celebrate the Peace of Utrecht. Doubtless whilst composing this he had in mind the splendid *Te Deum* of his predecessor Purcell. The *Te Deum* was quickly followed by an English Ode for Queen Anne's Birthday. These compositions afforded delight and satisfaction to Queen and people, and the former bestowed a pension of £200 per annum on the fortunate composer.

Handel's success in London made him forget and neglect his responsibilities in Hanover. Visits extending to many months were made to wealthy county amateurs, and at other times he resided at Burlington House, which then stood isolated in fields now occupied by Piccadilly and adjacent streets. In this artistic abode Handel met Pope, Gay, and others, who delighted to hear his inimitable performance on the harpsichord. He was also a constant visitor to St. Paul's Cathedral, and it is related that the organist, Dr. Green, would frequently ask him to play the outgoing voluntary. But on one occasion this proved so attractive that the congregation stood entranced, and, refusing to leave the church, the attendants went to Handel and

begged him to desist, or to let someone else perform who could play the people out.

Handel was unexpectedly reminded of his shortcomings by the sudden death of Queen Anne in August, 1714, and the immediate proclamation of her successor, George I., the Elector of Hanover, who landed at Greenwich in September. Conscious of his neglect of duty, Handel feared to approach the King. But at length his old Hanoverian friend, Baron Kilmansegg, aided by the Earl of Burlington, suggested a plan for restoring him to favour. The King had commanded a water-party with the royal barges from Whitehall to Limehouse for August 22, 1715, and, acting on the advice of his friends, Handel composed some instrumental music for violins, flute, piccolo, hautboys, bassoon, horns, trumpets, and strings. This was played in a barge which followed the King's near enough to be within hearing. King George, an enthusiast in music, inquired the name of the composer. Baron Kilmansegg eagerly embraced the opportunity of pleading on behalf of Handel, and so successfully that the King relented, and shortly afterwards the composer made his bow at the Palace as the accompanist on the harpsichord of Geminiani the violinist. The King was so pleased with his performance and satisfied with his excuses that he bestowed on him an additional pension of £200 per annum. Some two years later the water-music was again performed on the river at Chelsea,

where Lady Catherine Jones was entertaining the Royal Family to supper—so much to the gratification of the King that he commanded its repetition three times.

No wonder, then, when King George returned to Hanover in 1716 he took Handel with him. In Germany the composer renewed the acquaintanceship of his old friend, John Christopher Smith (Schmidt), who returned with him to England in 1717, and became his copyist, secretary, and treasurer. It is interesting to note that Handel, with his wonted kindly nature, adopted Smith's son, thirteen years of age, and instructed him in music. Later on he engaged him as his amanuensis, treating him with friendly affection and liberality. From June, 1717, to 1720 the performance of opera was in abeyance in London. This probably led to Handel's engagement with the Duke of Chandos at Cannons, near Edgware. The Duke of Chandos had, as James Brydges, been Paymaster of the British Forces, and, having amassed an immense fortune, he retired from office. In 1714 he was created Earl of Carnarvon, and in 1719 made Duke of Chandos. He had built a palace at Cannons at a cost of £230,000, and lived in a style of such regal magnificence, attended by Swiss guards, that he was commonly called the "Grand Duke."

Every vestige of the palace has long since disappeared, but originally there was attached to it a chapel with an excellent organ, which

is still to be seen and heard in the Church of the Holy Trinity, Gosport.\* This was used, in conjunction with an orchestra, to accompany the choir in the performance of Divine service. The first capell-meister, or music director was the accomplished musician and composer Dr. Pepusch, but he was superseded by Handel, who composed for the Duke the cantatas known as the *Chandos Anthems*, two settings of the *Te Deum*, and *Acis and Galatea*. These choral works naturally led to the composition of Handel's first English oratorio, *Esther*, which was performed at Cannons on August 29, 1720, and gave so much satisfaction to the Duke that he rewarded the composer with the gift of £1,000.

At this time Handel was giving lessons on the harpsichord to the daughters of the Prince of Wales, and for them he had composed numerous lessons with variations, commonly called suites. In those days the practice of duplicating favourite music in manuscript was general, and we can believe that Handel's suites were as well known in Hanover as in London. From Hanover they passed into Germany and France. By transcription the text naturally became incorrect. Handel, therefore, in his own defence, announced by advertisement in the *Daily Courant*, November 2, 1720, that he would publish on the 14th his *Lessons for the Harpsichord*. The work

\* For an account of the organ and chapel, see page 56.



HANDEL, BY HUDSON.

(From the engraving.)



duly appeared under the title "*Suites de Pièces pour le Clavecin*, composées par G. F. Handel. Premier volume. London: printed for the Author." To this the composer prefixed the subjoined address:

"I have been obliged to publish some of the following Lessons, because surreptitious and incorrect Copies of them had got Abroad. I have added several new ones to make the Work more usefull, which if it meets with a favourable Reception; I will still proceed to publish more, reckoning it my duty, with my Small Talent, to serve a Nation from which I have receiv'd so Generous a Protection.

"G. F. HANDEL."

Almost immediately the suites were reprinted in Holland, Germany, France, and Switzerland, and it is acknowledged that they were the most popular harpsichord pieces of the eighteenth century. The fifth lesson in the book, called by Handel an "air," has, with its variations, become universally known as the *Harmonious Blacksmith*, and a fable is attached to it which will be found dealt with in a separate chapter. In the year 1720 Handel relinquished his appointment at Cannons, and associated himself with the distinguished men who founded a new opera company under the title, "The Royal Academy of Music."\* The King patronized the venture, and subscribed £1,000 to the funds. The governors and directors were men of eminence

\* Not to be confounded with the present "Royal Academy of Music," which was founded in 1822.



in society and art. Handel was appointed chief music director, and with him two composers, Buononcini and Attilio Ariosti. The poets and librettists engaged, called Italian secretaries, were Rolli and Haym. The stage manager was the "Swiss Count" Heidegger. In order to obtain the best singers in the world, Handel was commissioned to travel on the Continent. His reputation stood so high that Italian singers were eager to serve under him, and he soon secured a very admirable company, amongst them Senesino (Francesco Bernardi), a very celebrated artist. Handel found this singer at Dresden, and during his stay in that city he performed on the harpsichord in the presence of Augustus, Elector of Saxony and King of Poland, who paid him a honorarium of 100 ducats.

Handel's first composition for the Royal Academy was the opera *Admetus*, performed on April 27, 1720, in the presence of the King and Court and a most enthusiastic audience. So crowded was the house that in the struggle for admission "dresses were torn to pieces, and many ladies of rank were carried out fainting." The directors of the Royal Academy, in seeking for a novelty, decided to have an opera composed by three musicians. The libretto chosen was "Muzio Scevola," by Paolo Rolli, of which Handel composed the last act, Buononcini the second, and Filippo Mattei (known as Il Signor Pipo) the first act. It has been very confidently asserted that the

first act was composed by Ariosti, and not by Mattei, but fortunately I have in my possession the manuscript score used by Handel at the theatre. The gold lettering on the back of the volume reads, "Mutius Scævola, Mr. Handel, Signors Pipo and Buononcini." The names of Pipo and Buononcini are written in the volume over each of their respective overtures.

At the close of 1721 Handel composed and produced a new opera, *Floridante*, and in the following year *Ottone*, in which the celebrated singer Cuzzoni made her début in London. Although bad-tempered and of unpleasing appearance and stature, she made a great success by her voice and singing. Handel had composed expressly for her the beautiful air commencing "Falsa immagine," but the prima donna, in a fit of ill-humour, at the first rehearsal refused to sing it, when Handel, who could be firm on occasion, said: "Madame, I know that you are a very devil, but I will let you see that I am Beelzebub, the prince of the devils!" With that he lifted her in his arms, and pretended he would throw her out of the window, which quickly made her change her mind. She sang the song, and it became one of her greatest triumphs. The salary paid her from the theatre was £2,000 per annum. On the second night of the performance of *Ottone* the tickets of admission sold for five guineas each. Space will only permit the mention of Handel's succeeding and successful operas, *Flavio* (1723), *Giulio Cesare* and *Tamer-*

*lano* (1724), *Rodelinda* (1725), *Scipione* (1726). This last-named is notable for the Triumphant March which opens the first act, and speedily attained universal popularity. It is still played by the Grenadier Guards, who have a tradition that it was composed expressly for them by Handel as a parade slow march.

#### HANDEL SETTLES IN LONDON.

In 1726 Handel sealed his devotion to his adopted country by becoming a naturalized Englishman, at that time an expensive and troublesome matter. A special Act of Parliament was required, which was passed and dated February 13, 1726. On the following day Handel attended the House of Lords, and took the necessary oath of allegiance, and on the 20th the Act received the Royal Assent. Immediately after this he composed an opera, *Alessandro*, for the express purpose of bringing on to the same stage the rival singers Cuzzoni and Faustina. Both were remarkable, and perhaps unsurpassable, as vocalists, but the latter had the advantage in personal charms, and their natural antagonism was fanned and encouraged by their respective admirers who frequented the theatre. Handel cleverly composed his music so that when Cuzzoni had a solo Faustina should reply with another to match. The duet "Placa l' alma" is constructed so that the voice parts interweave and cross each other. At the performance, there-



[*British Museum.*

**HANDEL DIRECTING A PERFORMANCE.**

(From the scarce engraving.)



fore, neither singer could be described as singing second to the other. The success of the strategy was all that could be wished. The singers were appeased, and the public who witnessed the performance delighted; but the expense incurred in the salaries paid to the rival "stars" seemed likely to bring ruin to the directors of the Royal Academy, who were obliged to sell admission tickets at the advertised prices, and profit was only made by the speculators who, having purchased them, sold them to the public at eight times their nominal value. In 1727 Handel produced another opera, *Admeto*, which for nineteen nights proved a brilliant success. In this work is the aria "Sen Vola," which, embellished by numerous divisions or ornamentations, afforded the singer Cuzzoni a splendid opportunity for the display of her perfect vocalization, and it is said that one evening one of the gallery audience cried out, "Damn her! she has a nest of nightingales in her bosom."

King George I. died in this year, and his successor not only retained Handel in his service, but also appointed him music-master to the Princesses, with a salary of £200 per annum. This brought his stipend derived from Court appointments up to £600 per annum. For the Coronation of George II. Handel composed four pieces—*Zadok the Priest, Let Thy Deeds be Glorious, The King shall Rejoice, My Heart is Inditing*, the autograph manuscripts of which are preserved at Buckingham

Palace. The Coronation took place in October, and in the following November Handel produced the opera *Riccardo Primo, Re' d' Inghilterra*, in this the part composed for Senesino presents remarkable technical difficulties which but few singers could successfully execute. In 1728 Handel brought out two operas, *Siroe* and *Tolomeo*. In the latter was heard a sensational "echo song," "Dite che fà?" sung on the stage by Cuzzoni, and echoed behind the scenes by Senesino. These were Handel's last compositions for the Royal Academy. Shortly afterwards bankruptcy brought the association to an end—a result not unexpected by those who had knowledge of the extravagant sums expended on vocal stars, and also hastened by the outrageous rioting in the theatre carried on by the fashionable adherents of the rival prime donne, who, not content with expressing their sympathies and antipathies by plaudits or hisses, occasionally supplemented these exhibitions by fistic encounters amongst themselves. A rival dramatic entertainment also contributed to the downfall of Italian opera. This was inaugurated and sustained for a lengthened period at the theatre in Lincoln's Inn Fields, where the performance of Gay's "Beggar's Opera" set to popular English tunes by Dr. Pepusch, drew crowded houses night after night.

For the Royal Academy Handel had in nine years composed fourteen operas, but as the venture had resulted in a loss of over £50,000, and no more money could be raised, the

theatre was closed. Nothing daunted, the composer started for Italy to seek for singers, and make arrangements for a new season which he proposed, in partnership with Heidegger, to inaugurate at the King's Theatre. Accompanied by Stefani, he visited Venice, Rome, Milan, and other cities, and heard the new compositions of Porpora, Vinci, and Hasse, with the result that he engaged Antonio Bernacchi, an artificial soprano, called in Italy the "King of Vocalists"; Fabri, a tenor; Strada, a soprano; Merighi, Bertolli, and Signora Fabri, contralti. Whilst in Venice he received a letter informing him of the serious illness of his aged mother, and he therefore hastily departed to Halle, and found that, although she had partially recovered from a stroke of paralysis, she had become permanently blind. After a brief stay at his old home, Handel returned to London. His mother lingered on till December 30, 1730, when she died, and was buried in the family vault of her husband. The news was communicated to Handel by his brother-in-law, and touchingly acknowledged in a letter in which he said :

" MOST HONOURED BROTHER,

" I have duly received your honoured letter of the 6th of January, and learned from it the care you have taken to commit the remains of my late mother to the earth, conformably to her will. I cannot yet restrain my tears. But it has pleased the Most High to enable me to submit, with Christian calmness, to His holy will. Your thoughtfulness will never pass



from my remembrance, until, after this life, we are once more united, which may the All-good God in His mercy grant us. . . ."

The foregoing letter was written in German from London in February, 1731. In August of the same year he wrote again in French, when he said :

"I see by the letter you did me the honour to write to me on the 12th July, in response to my former communication, and by the specification enclosed therein, how careful were your arrangements on the occasion of the interment of my dearest mother. I am also deeply obliged to you for the copies of the Funeral Oration\* which you have sent me, and to which you were pleased to join one made for my late father."

Handel commenced his opera season in London in November, 1729, with a new composition, *Lotario*. This was followed in 1730 by *Partenope*. Both are notable from the fact that in each the principal character is allotted to a tenor singer. The usual custom was to give it to a soprano, quite regardless of the sex of the hero represented. This is alluded to in a letter from Handel to Colman, the British Envoy to the Tuscan Court, dated October 27, 1730, wherein he says :

"I am much obliged to you for thinking of Signora Madalena Piesi, in case we should be absolutely in need of another *woman* able to act a man's part."

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\* This Funeral Oration, now one of my treasured possessions, contains the explicit statement that "Georg Friedrich Handel was born on the 23 of Feb., 1685." The register at Halle gives the date of baptism only.—W. H. C.



[*British Museum.*

**HANDEL CROWNED BY THE GENIUS OF HARMONY.**

(From the rare print by Cipriani.)



The year 1731 witnessed the production of *Porro*, with Signor Senesino as the principal character, he having been engaged at a salary of 1,400 guineas for the season. The original manuscript of this opera is another proof that Handel, when occasion required, composed at a most rapid rate. The composer has dated the completion of the first act December 23, 1730; of the second act, December 30, 1730; and the completion of the whole opera, January 16, 1731. In the following year, 1732, Handel brought out *Ezio* and *Sosarme*; the latter contains the beautiful air "Rend' il sereno al ciglio," which afterwards became popular to the words "Lord, remember David." Handel's birthday in this year was marked by a performance of *Esther*, with costume, action, and scenery, at the house of Mr. Gates, in James Street, Westminster. He was the master of the children of the Chapels Royal, and these youths performed the principal characters; the chorus consisted of the gentlemen of the Chapels Royal and Westminster Abbey. So much interest was excited by the excellence of the rendition that a repetition was demanded, and given at the Crown and Anchor Tavern in the Strand. Handel was present at one of the performances, and reported so favourably of it to the Princess Royal that she requested it might again be repeated in similar fashion at the Opera House; but permission was refused by the Bishop of London, the Dean of the Chapels. The result was the establishment of oratorio performances.

Handel, by the King's command, announced *Esther* "with a great number of voices and instruments. N.B.—There will be no acting on the stage, but the house will be fitted up in a decent manner for the audience." This took place on May 2, 1732, in the presence of all the Royal Family.

In the same month Mr. Arne, father of Dr. Arne, gave, without the composer's permission, a representation of Handel's *Acis and Galatea*, at the "New Theatre," in the Haymarket. The part of Galatea was assigned to Miss Arne (afterwards Mrs. Cibber), and Polyphemus to Waltz, who had been Handel's cook, and also a violoncello-player in his orchestra. The well-known story that when Gluck first appeared in London Handel said, "Oh! he knows no more of music than my cook," is thus explained. The *Acis and Galatea* captivated the public ear, and was performed under Handel's direction on many occasions in London, Oxford, and Dublin, but always without costume or action. The choruses in this work, notably "Wretched Lovers," must have proved valuable to the composer in gauging the public appreciation of great choral works. At this time he became confronted by a powerful rival company, under the protection of the Duchess of Marlborough, which included all Handel's most popular singers, with the composers Buononcini and Porpora, the latter as conductor. Doubtless this helped to induce Handel to compose another oratorio, *Deborah*, which was first

performed in March, 1733, in the presence of the King and the Royal Family. The overture to *Deborah* and the double chorus "Immortal Lord," are grand specimens of Handel's genius. Unhappily, great offence was given to the public by raising the prices of admission to a guinea and half a guinea.

The cabal opposing Handel were not slow to take advantage of this feeling; even Rolli the librettist joined the faction, and published a most disgraceful libel on his former colleague. Goupy also, the artist and theatre scene-painter, lent his talent to the unworthy task of caricaturing the great musician. It is narrated by Miss Hawkins, daughter of the musical historian, that one day, when Goupy had dined with Handel at his house in Conduit Street, the latter excused himself for retiring in order to continue to write some composition upon which he was busily engaged, but remained so long away that Goupy got up, and, looking out of a window, saw the composer in an adjoining room, not only writing, but partaking of fruit and wine; Goupy felt so hurt at this seeming neglect that he took his hat and left the house in a passion, and straightway went home and drew the caricature of Handel, in pastel, which was afterwards, with or without the artist's consent, reproduced and published in three distinct engravings.\*

In 1734 Handel produced a new opera,

\* Goupy's pastel and a set of the rare engravings are now in my possession.—W. H. C.

*Arianna*. He had no great singers, but a minuet which follows the overture soon became popular throughout the kingdom. Although, like the Dead March in *Saul*, composed in the major mode, its tender pathos is well depicted by the strings and horns. *Arianna* was the last opera given by Handel in the King's Theatre; his lease expired, and his rivals secured the reversion. This compelled a removal to the small theatre in Lincoln's Inn Fields, and later to Covent Garden. The year 1735 is memorable from the fact that Handel was then in correspondence with Charles Jennens, of Gopsall, respecting a libretto for an oratorio, possibly *Saul*. He compiled and wrote the words of the *Messiah*, *Belshazzar*, and *Il Moderato*. In 1737 we find that Handel's operatic rivals had not only ruined him, but also themselves, and after having to pay £12,000 to cover their losses, they abandoned the speculation. Handel expended the whole of his life-savings, £10,000, and, in addition, gave numerous bills of promise to his creditors, all of which he afterwards honourably redeemed. These overwhelming anxieties had a most disastrous effect on the composer's health, and in April he suffered from a stroke of paralysis and nervous prostration, which compelled complete cessation from work and a visit to the baths at Aix-la-Chapelle. In the following November it was publicly announced that he had partially recovered.

Enough has been said of Handel's operatic

career, and we now turn to his more important success as an oratorio composer. Mention has been made of *Esther*, *Deborah*, and *Acis and Galatea*. These were followed by *Athaliah*, composed and performed (for the first time) at Oxford in 1733. It is interesting to note that the part of Abner was sung by Waltz, previously mentioned as Handel's cook and violoncellist. Dryden's "Alexander's Feast" was first performed at Covent Garden Theatre in 1736. Here, also, the composer commenced the practice of giving original organ concertos, playing the organ part himself. Of these, some fourteen have been printed, but, of course, the many extemporary effects of the composer have been lost.

In 1738 Handel, having partially recovered his health and resumed his professional avocations, was threatened with incarceration in a debtor's prison by the husband of Signora Strada, the soprano, to whom he had given a promissory bill. This unfriendly action roused the indignation of Handel's admirers, who inaugurated a benefit at the theatre on his behalf, and attended in large numbers, no less than 500 persons being present on the stage (it was the custom to permit persons of distinction to sit on the stage), with a resulting profit of over £800. At this time, also, a significant testimonial to his worth and popularity was erected in Vauxhall Gardens in the shape of a marble statue, designed and wrought by Roubiliac. This, the first work of the sculptor,



brought him fame and £300, and it is memorable that the last work of Roubiliac was the monument to Handel in Westminster Abbey. To this period must be assigned the wonderful *Israel in Egypt*. The manuscript was commenced in October, 1738, and it was completed in the November following, the first performance taking place in April, 1739. In this work will be found sublime music to the passages, "He rebuked the Red Sea," "The people shall hear," and "He sent a thick darkness." In 1739 Handel produced the oratorio *Saul*, and also the *Ode for St. Cecilia's Day* (the words by Dryden). The latter was repeated six times during the season. In 1740 he composed his setting of Milton's "L'Allegro ed Il Penseroso," introducing into the score a double bassoon part, a novel orchestral experiment.

The *Messiah* next engaged Handel's attention. There is every probability that he chose the subject for himself, and engaged the friendly assistance of Charles Jennens for the selection and arrangement of the text. Doubtless the composer had long been making mental and written studies for the execution of his project, and therefore the actual labour of writing the music-score was very expeditious. We find in the autograph that it was commenced on August 22, 1741. The first part was finished on the 28th, the second part on September 6, and the whole on the 14th—twenty-four days in all! Handel had just received a pressing invitation to Dublin from

the Lord-Lieutenant of Ireland, and perhaps he prepared the *Messiah* for that visit. Possibly this may have influenced him in laying out and limiting the instrumentation of the work. He left London in November, and proceeded as far as Chester, where it was customary to wait until favourable weather would permit a safe departure by packet-boat from Parkgate. He took with him the score and parts of the *Messiah*, and during his enforced stay at Chester asked the organist of the cathedral to send him some men and boys who could read at sight, in order that he might test the accuracy of the manuscript parts. The singers assembled at Handel's hotel, the Golden Falcon, and seem to have succeeded passably well until they came to the chorus "And with His stripes," when one of the basses, named Janson, utterly failed, and so roused the wrath of Handel that he exclaimed, "You scoundrel! Did you not tell me you could sing at sight?" "Yes, sir," was the reply; "so I can, but not at first sight!"

#### HANDEL IN DUBLIN.

After considerable delay, Handel arrived in Dublin on November 18. He was soon followed by the singers Signora Avolio and Mrs. Cibber. Dubourg, the accomplished violinist, was already in Dublin. Handel announced a series of subscription concerts, which proved very successful. Amongst the

works performed were *L'Allegro*, concertos, *Acis and Galatea*, the *Ode for St. Cecilia's Day*, and *Esther*. A second series of subscription concerts followed, and on March 23, 1742, excitement was caused by the following advertisement :

" For the relief of the prisoners in the several Gaols, and for the support of Mercer's Hospital, in Stephen's Street, and of the Charitable Infirmary on the Inn's Quay on Monday the 12th of April will be performed at the Musick Hall in Fishamble Street, Mr. Handel's new Grand Oratorio called the *Messiah*, in which the gentlemen of the choirs of both Cathedrals will assist, with some Concertos on the organ, by Mr. Handell."

So great was the demand for tickets that ladies and gentlemen, in a subsequent advertisement, were invited to come without hoops and swords, to increase the seating accommodation. After a rehearsal on the 8th, *Faulkner's Journal* wrote: " It was allowed by the greatest judges to be the finest composition of Musick that was ever heard."

The actual performance took place on Tuesday, April 13, realizing for the benevolent objects of the composer £400. Amongst the soloists was Mrs. Cibber, sister of Dr. Arne, who sang the solemn air " He was despised " in such an affecting and pathetic manner that at its conclusion Dean Delaney exclaimed, " Woman, for this be all thy sins forgiven !"

The oratorio was repeated, by particular desire, on June 3. This masterpiece, which commenced its career on behalf of the poor

and needy in 1742, has probably contributed more to charity and benevolence than any other literary or musical work in existence. The undiluted Scripture texts, allied to the exquisite strains of the inspired music, form a combination unequalled in the whole range of art. It is interesting to note that when Handel was questioned as to his feelings when writing the "Hallelujah Chorus," he said: "I did think I did see all heaven before me, and the great God Himself."

It is not, therefore, wonderful that when the *Messiah* was first performed in London on March 22, 1743, the effect of the "Hallelujah" so electrified the whole audience that the King and all present involuntarily rose, and remained standing till its close. An interesting movement is the simple and appropriate pastoral symphony which Handel has inscribed *Pifa* (shepherd's pipes). Some writers have suggested this was a reminiscence of his residence in Rome, but the Pipe-tune, or Waits-tune, was well known and popular in England and elsewhere when Handel wrote.

#### "SAMSON."

Handel, having completed the *Messiah*, soon set to work on a libretto supplied to him by Newburgh Hamilton, founded on Milton's "Samson." The *Messiah* was completed on September 14, 1741, and the first act of *Samson* is dated September 29, only a fortnight

later ! At the end of the chorus "Glorious hero," Handel appended the date October 11, 1741, and apparently he left the work unfinished, afterwards adding "Let the bright seraphim" and "Let their celestial concerts all unite," with the date October 12, 1742. This delay is easily accounted for. The composer was uncertain of his future career, and hesitating whether he would accept proposals to return to his old love, the opera, or to continue in the new path of oratorio. Happily, he decided on the latter course, and on February 17, 1743, the following advertisement appeared in the *Daily Advertiser* :

"By subscription. At the Theatre Royal, in Covent Garden, to-morrow the 18th inst., will be performed a new Oratorio called *Samson*. Tickets will be delivered to subscribers (on paying their subscription money) at Mr. Handel's house in Brook Street, near Hanover Square."

The scheme of subscription was extended to twelve nights, on eight of which *Samson* was performed, on three the sacred oratorio *Messiah*, and *L'Allegro* and the *Ode for St. Cecilia's Day* on one night. Horace Walpole, writing with sarcasm, as was his wont, on February 24, 1743, said :

"Handel has set up an Oratorio against the Opera and succeeds. He has hired all the goddesses from the farces, and the singers of roast-beef from between the acts at both theatres, with a man with one note in his voice, and a girl without ever an one, and so they sing and make brave hallelujahs, and the good company encore the recitative, if it happens to have any cadence like what they call a tune."

The victory of Dettingen in June, 1743, afforded Handel an opportunity, by Royal command, of setting the noble song of praise, *Te Deum Laudamus*, to music for a thanksgiving service at the Royal Chapel on November 27, 1743. Handel was well acquainted with the *Te Deum* composed for St. Cecilia's Day by Purcell, and evidently very wisely profited by the noble example of his predecessor, with a result which contemporary writers have extolled in exalted terms. In the following Lent, 1744, he gave another series of subscription concerts, of which the principal attraction was the oratorio *Joseph*, the other great works being *Saul*, *Samson*, and *Semele*. In 1744 we find Jennens and Handel collaborating in the preparation of *Belshazzar*; this was completed in September, and first performed on March 27, 1745. The composer regarded the work with a great liking, and undoubtedly it contains magnificent choruses, as well as much dramatic music, notably in the "Handwriting on the Wall" scene. *Belshazzar* was succeeded by *Hercules*; but the financial success was not commensurate with these great artistic efforts, and Handel once again became bankrupt. Nothing daunted, he engaged Covent Garden for a series of concerts in Lent, 1746, and produced *A New Occasional Oratorio*, the overture of which is a bright and effective example of the composer's skill.

In 1747 he again opened Covent Garden for a series of Lenten concerts, and he had secured

an admirable libretto, *Judas Maccabæus*, from Dr. Morell. The composition occupied from July 9, 1746, to August 11. It was therefore ready for production and came to a hearing on April 1, 1747, with such success that it was repeated five times. The popularity increased at each performance, and produced equally satisfactory financial results. This induced Handel in the following year, 1748, to present two new oratorios, *Alexander Balus* and *Joshua*; the latter, owing to the superiority of the libretto, was the more successful. Haydn, on his visit to England, heard two choruses from *Joshua*, "The nations tremble" and "Glory to God," and remarked that "he had long been acquainted with music, but never before knew half its powers, and he was certain that only one inspired author ever did, or ever would, pen so sublime a composition."

The popular "See the conquering hero comes" is in *Joshua*, but owing to its immediate success Handel transferred it to *Judas Maccabæus*. He played it one day on the harpsichord to a friend, and asked how he liked it. The answer came: "Not so well as some things I have heard of yours." "Nor I, either," said Handel; "but you will live to see it a greater favourite with the people than my other fine things." These successes stimulated Handel to further exertions, and in May, June, July, and August he completed two oratorios, *Solomon* and *Susanna*. The first was produced in March, 1749, and *Susanna* soon after. Both


works contain magnificent music; witness the choruses, "From the censer," "May no rash intruder," "Tremble, Guilt," and the air "If guiltless blood."

On June 28, 1749, Handel commenced the composition of *Theodora*, and finished it on July 31. The libretto, the original manuscript of which I possess, written by Dr. Morell, has Handel's endorsement:

"I intend to perform this Oratorio at the Theatre Royal in Covent Garden.

"GEORGE FRIDERIC HANDEL."

Handel made special preparations for its production, evidence of which is found in a note preserved in the British Museum, of which the following is a facsimile:


  
 Having received the Permission of the  
 Artillery Kettle Drums for my use in  
 the Oratorio's in this season;  
 I beg You would conſign them to the  
 Bearer of this Mr. Frideric Smith  
 I am  
 Saturday  
 Feb<sup>r</sup> 24.  
 1750.

Your very humble ſervant  
 G. F. Handel



## "THEODORA."

*Theodora* was produced on March 16, 1750, and was repeated three times, always to scanty audiences, which necessitated the distribution of free passes, and these, becoming too common, were not very gratefully received. Two professors who had declined tickets for *Theodora* applied for an order to hear the *Messiah*, and Handel angrily said: "Oh, your servant, mine Herren; you are dainty! You would not go to *Theodora*—there was room enough to dance there." The King was constant in his attendance. Horace Walpole met Lord Chesterfield leaving the theatre at a very early hour. "What, my lord," said he, "are you dismissed? Is there no oratorio this evening?" "Yes," replied Chesterfield, "they are still performing; but I thought it best to retire lest I should disturb the King's privacy." At the close of the season Handel journeyed to Halle, and on the road between the Hague and Haarlem was overturned in his travelling carriage and seriously hurt. In 1751 we find him back in England, engaged in the composition of his last oratorio, *Jephthah*. The dates on the autograph manuscript are January 21, February 2, August 13, August 30, 1751. Ill-health interrupted his work, and his sight began to fail him. We are told that when unmistakable signs of blindness set in "his spirits forsook him, and that fortitude which had supported him under afflictions of another kind





deserted him." In spite of these adverse circumstances, *Jephthah* proved to be a magnificent inspiration; the libretto by Dr. Morell is well laid out, and the composer availed himself of every opportunity of dramatic expression. The pathetic declamation and lament of Jephthah in "Deeper and deeper still" is a monument of skill.\* The first performance took place on February 26, 1752, and it was repeated seven times during the composer's life. The more frequently *Jephthah* is heard the more confirmed will be the opinion that it formed a worthy finale to the composer's triumphant career.

On May 3, 1752, Bramfield, the surgeon to the Princess of Wales, performed an operation on Handel's eyes, and great hopes were entertained that he would recover sight; but in the following January this announcement appeared in a public journal:

"Mr. Handel has at length, unhappily, quite lost his sight. Upon his being couch'd some time since, he saw so well that his friends flattered themselves his sight was restored for a continuance, but a few days have entirely put an end to their hopes."

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\* Costa told me that the first time he visited England he attended a Birmingham festival, and heard Braham sing "Deeper and deeper still." When he finished the words "I can no more" an audible sob thrilled through the audience, and Costa, not understanding English, inquired of a compatriot what was the matter. The words "I can no more" were translated to him, and he immediately said, speaking of Braham, "Poor fellow! I thought so."

It is quite certain that Handel did partially recover sight; probably only one eye had been operated on. We find evidence of this in the signature to a codicil of his will dated 1757, and also in a pencilled correction he made in 1758 in Smith's copy of the score of *Jephthah*. The signature to another codicil, dated 1759, is clearly that of a man totally blind. Notwithstanding his sufferings and disabilities, he continued to give oratorio performances, which were conducted by his pupil, John Christopher Smith, and John Stanley, a very accomplished blind musician. Handel was wont still to play concertos and voluntaries between the parts of the oratorios.

"To see him led to the organ, after his calamity, at upwards of seventy years of age, and then conducted towards the audience to make his accustomed obeisance, was a sight so truly affecting and deplorable, to persons of sensibility, as greatly diminished their pleasure in hearing his performance."

Another account written by a contemporary says:

"When Smith played the organ at the theatre, during the first year of Handel's blindness, *Samson* was performed and Beard sang with great feeling:

" ' Total eclipse—no sun, no moon,  
All dark amid the blaze of noon.'

The recollection that Handel had set this air to music, with the view of the blind composer then sitting by the organ, affected the audience so forcibly that many persons present were moved even to tears."



**THE MONUMENT TO HANDEL BY ROUBILIAC IN  
WESTMINSTER ABBEY.**



## LAST DAYS.

Some months before his death his appetite suddenly failed, and as he had been a hearty feeder he regarded this as a sign that his end was approaching; but he still punctiliously performed all his public engagements, and in April, 1759, we find the following advertisement:

"At the Theatre Royal, in Covent Garden, to-morrow, Friday, the 6th of April, will be presented a sacred oratorio called the *Messiah*, being the last time of performing it this season. To begin at half an hour after six."

Handel attended and directed the performance, but at the conclusion was seized with a deadly faintness. He was conveyed home and placed in his bed, where he remained until his death, which took place just before midnight on Good Friday, April 13.\*

Handel was buried in Westminster Abbey at 8 p.m. on Friday, April 20. The funeral was intended to be quite private, but in addition to the whole of the Abbey staff, Dean, Prebendaries, and choir, 3,000 persons attended.

\* This date is vouched for by Dr. Warren, the physician in attendance. It has been questioned on the authority of a letter sent to Bernard Granville by James Smyth, who says Handel died at 8 a.m. on Saturday. Mr. Smyth, however, was not present, and his letter contains another very important misstatement.



## THE "MESSIAH"

THE oratorio *Messiah* is remarkable from the fact that it opens with a *sinfony*, so called by the composer, and not an *overture*. It consists of two movements only, both in the key of E minor, the first *Grave*, and the second a fugue, *Allegro moderato*. Some persons have criticised this *sinfony* as unworthy the great and solemn vocal music which it precedes. Exception has been taken especially to the fugue, and it is noteworthy that on a few occasions of performance the composer himself omitted the fugue, and proceeded directly from the twenty-four bars of *grave* to the opening recitative. Be that as it may, the tender wailing of the first movement and the stern pitilessness of the following fugue appear to be a most fitting preparation for the varied emotions depicted in the sacred story which follows. Although the score in the composer's autograph, and also those by his amanuensis, John Christopher Smith, only give parts for the stringed orchestra with trumpets and drums, there is no doubt that Handel added oboes and bassoons to enhance the effect. He presented manuscript parts for

those instruments to the Foundling Hospital, which still exist. Probably he also sustained some portions of the harmony on the organ. After the *sinfony*, which concludes with three bars *lento*, we have an exquisite change into the major mode on the same tonic, a most simple and beautiful contrast. It is like a burst of sunshine, which continues through the whole of the lovely recitative "Comfort ye My people."

The consolatory phrases of pardon are followed by a few bars of noble music announcing the voice of him that crieth in the wilderness "Prepare ye the way of the Lord; make straight in the desert a highway for our God." These words supply the motive for the ritornello which opens the air "Every valley." The straightening of the paths is most poetically and gently depicted in the repeated quavers, commencing at the fourth bar. It is worthy of notice that Handel in this ritornello had originally repeated the quavers of the seventh bar for another whole bar, and the like with the ninth bar, but his better judgment showed him that this was too much, and in his autograph score we see that he has drawn his pen through the redundant music. The so-called facsimile of the oratorio published by the Sacred Harmonic Society does not exhibit these excisions, one of the many proofs of its untrustworthiness. The chorus "And the glory of the Lord" shows the composer in a reticent mood. He reserves special emphasis

for the words "For the mouth of the Lord hath spoken it," which gather in strength and forcefulness at each repetition. The recitative "Thus saith the Lord," with the majestic chords breaking up the text sung by the bass voice, is particularly broad. The conventional word-painting by semiquavers on the syllable "shake" does not detract from its nobility. The air "But who may abide the day of His coming" was first composed by Handel for a bass voice, but he afterwards discarded that setting and substituted another, commencing like the first air, but afterwards wholly different. This is the version now universally printed and performed, but, unfortunately, not always by an alto voice, as intended by the composer, who, in order that there should be no misunderstanding, wrote it with the alto clef. The following chorus, "And He shall purify," is a movement somewhat difficult of execution, full of contrapuntal device, and perhaps intended to remind the listener of the truth

"That joy is bred of grief's surcease,  
And his the truest sense of peace,  
To whom it comes enhanc'd by strife."

Peace and joy are admirably depicted in the ensuing recitative air, "Behold a virgin," and the air and chorus, "O thou that tellest." The construction of this air is noteworthy. It is written with three verses, as it were, each of which commences with the same tune-

burden; but each verse presents differences, always with growing interest, culminating in the magnificent outburst of the soprano chorus in the burden before referred to. Again the composer changes the tone picture, and depicts the gross darkness which covered the earth by the mysterious groping instrumental accompaniment of the recitative "For behold darkness," and this feeling is sustained in the following air, "The people that walked in darkness." Nothing in the whole range of music can be found more appropriate to the situation than these expressive unison passages of Handel. Mozart's exquisite chromatic additions to the original accompaniment seem to veil the image of the wanderers, as conceived by Handel, and it cannot be doubted that justice and good taste demand the performance of the music precisely as Handel wrote it.

Up to this point the music in the oratorio has gained in intensity and interest, preparing the hearers for the grand chorus which follows, "For unto us a Child is born." Here it may be remarked Handel in his choral work always gives the voices the first consideration. The orchestration is invariably the accompaniment, a process which has been reversed by composers in these later days. We therefore find the florid figurative passages in the voice parts on the word "born." These answer each the other, until we are startled by the simultaneous outburst of the many-voiced choir with the words, "Wonderful Counsellor, the mighty

God, the Everlasting Father, the Prince of Peace." With this magnificent climax the prophetic portion of the oratorio closes, and the next scene is with the shepherds at Bethlehem. Here the composer's unerring instinct prompted the suggestion of the appropriateness of the strains played of old by the shepherds on their pipes. The movement we know as the Pastoral Symphony Handel entitled "Pifa." As at first composed this was entirely in the key of C, and consisted of eleven bars, but by a happy afterthought he introduced a modulation into the key of G, which proceeds for ten bars, and then returns to the original key, concluding with the first section. The whole is a piece of gentle music, childish in its simplicity, and therefore the more appropriate as an introduction to the recitative "There were shepherds." The following words, "And lo, the angel of the Lord came upon them," Handel set in two distinct ways, first as a recitative, the one now always adopted, and the other as an air. Both were intended to be sung by Mrs. Clive, but a glance at the autograph of the latter composition shows that Handel was very dissatisfied with it. There are many bars scratched out, and finally the composer rejected the air altogether. We may note the ethereal effect of the semiquaver accompaniment to the recitatives "And lo, the angel!" and the whole series of heavenly pictures, concluding with "And suddenly there was with the angel." This is followed

by the chorus of the heavenly host, "Glory to God in the highest." Here we observe the skill of the composer in restricting his chorus at the commencement to the voices of sopranos, altos, and tenors. The basses are reserved for the proclamation of "peace on earth." In this chorus Handel introduces for the first time in the oratorio the silvery voices of the trumpets. We must admire his admirable generalship and reticence in reserving these brilliant instruments for this supreme moment. At the commencement of the chorus the composer's directions are that they are to be played to sound as from afar, and as the music advances the forcefulness increases, and again, at the conclusion of the movement, it gradually decreases with the departure of the angelic host into the starry space. The composer now brings us back to earth with a remarkable air to the words "Rejoice greatly." His first conception of this air did not please him; he therefore composed a second setting to the words. This has been always adopted in performance, and is the version printed in all modern copies. It is full of technical difficulty, and taxes the skill of the most accomplished sopranos. At the second half of the air, commencing "He is the righteous Saviour," it is undoubtedly correct to sing *piano*, but not slower, for it is quite certain the latter effect was never contemplated by the composer. After this bravura air we have the recitative "Then shall the eyes of the blind be open'd,"

and the air "He shall feed His flock," both intended by the composer to be sung by a contralto, the latter in the key of F. He at first gave it to a soprano voice in the key of B flat, but that is the key of the previous air, "Rejoice greatly," and of the succeeding "Come unto Him." Possibly this may have been the reason why Handel afterwards wrote "He shall feed His flock" in F, and perhaps, too, he felt how much better the words and melody would sound when sung at a lower pitch, and by a less brilliant but fuller toned voice. In this air we have one of the instances where Handel's imperfect knowledge of the English language caused him to make a false accent. He arranged the music so that the strong beat falls on *shall* instead of on *He*. Various emendations have been suggested, but probably the simplest is the best—that is, to retain the words as they stand and tie the first and second notes of the melody together for the word "He," leaving a quaver for the "shall." At the words "Come unto Him" we go to the key of B flat, and this, when sung by a bright soprano voice, presents a charming contrast to the previous portion sung by the contralto. The chorus "His yoke is easy" concludes the first part of the oratorio. There is not much to remark on this piece beyond the fact that it bristles with vocal difficulties, and therefore can scarcely be said to fulfil the suggestion of the text.

The second part of the oratorio deals with

the story of the Passion, opening with a pathetic chorus to the words, "Behold the Lamb of God." The expression of intense grief is graphically depicted; the leading phrase, taken up by all the parts in succession, where the voices leap up an octave, is emphatically a cry of lament. We in these days have heard the music so often that we can hardly realize the intense emotion roused in the breasts of those who first listened to its sacred strains. This chorus in G minor is followed by the air in E flat major, "He was despised," and here we may remark that the words, more heart-rending than those of the previous chorus, are not set in a conventional manner in a minor key, but, as in the case of the Dead March in *Saul*, Handel deliberately chose the major mode, and with unfailing success produced all the pathos and grief which rightly belong to the situation. The voice of the singer, contralto, is not overburdened by a descriptive accompaniment, but is left, often quite alone, to tell the sad story. In one place Handel indicates an absolute silence of voice and orchestra, a touch of real genius, which, however, was curiously not recognised by Mozart when he wrote additional accompaniments, for he interpolated four chords for clarionets and bassoons, absolutely spoiling Handel's master-stroke. The second part of the air, beginning "He gave His back to the smiters," is greatly enhanced by an agitated accompaniment, and is made interesting by several exquisite modula-



tions. This air is unfortunately written, in the prevailing fashion of Handel's day, with a full *da capo*, and it is the more to be regretted, because in the *Messiah* Handel intentionally avoided the conventional usage. Only three of the songs have a *da capo*; those are "He was despised," "Why do the nations," and "The trumpet shall sound."

The following chorus in F minor, "Surely He hath borne our griefs," is remarkable for strong emphasis and for poignancy of grief at the phrase "He was wounded for our transgressions." The close in A flat major is particularly beautiful, leading without interruption to the fugal chorus "And with His stripes," an admirable exposition of the text; the remarkable fall of a seventh on the word "stripes" is eminently suggestive. The whole chorus presents a very brilliant display of contrapuntal device, and serves as an introduction to the movement in the key of F major, "All we like sheep." This has been regarded by some critics as an unfortunate perversion of the meaning of the words; other writers have defended Handel's set purpose of depicting men who pursue folly without wisdom or forethought, like silly sheep, but who at last are brought to remember that "the Lord hath laid on Him the iniquity of us all." There can be no doubt that in this concluding *adagio* Handel has composed music of surpassing power; a special point to be noticed is the use of the chord of the ninth on B flat, eight bars before the end.

In the next recitative for the tenor voice the narration is continued to the words "All they that see Him"; the accompaniment for the strings seems to suggest the shaking of scornful heads and the rushing together of the mocking multitude, who immediately burst forth in the fierce declamatory chorus "He trusted in God," a fine example of contrapuntal skill combined with intense dramatic effect. The conclusion of this chorus *adagio* with the words "If He delight in Him" forms a most solemn prelude to the recitative "Thy rebuke hath broken his heart," a movement charged with sobs and tears from beginning to end, and followed by the air "Behold and see," which, together, form a portraiture of sublime pathos. The preceding movements being written for a tenor, it is therefore most consistent that the succeeding recitative "He was cut off," and the air "But Thou didst not leave His soul in hell," should be continued by the same voice. A few years since it was the custom to allot the last-named to a soprano, a plan which destroyed the composer's feeling of dramatic unity. The chorus "Lift up your heads" which follows fitly refers to the ascension into heaven; the voices are arranged in an antiphonal manner, one set answering the other, until they unite in the triumphant declaration "He is the King of Glory." The opening phrase of this chorus is of the simplest, almost commonplace; but it is used with consummate skill, always gathering

strength and emphasis as the movement advances.

The recitative "Unto which of the Angels," and the air "Let all the angels of God," are frequently omitted, as they are not essential to the story. The bass air "Thou art gone up on high" is also left out for a similar reason, and to bring the performance of the oratorio within reasonable time limit. The chorus "The Lord gave the Word," highly descriptive of the gathering company of the preachers, is full of animation and dignity, and forms a fine contrast to the charming air which follows, "How beautiful are the feet." Here we may recall the fact that Handel employed the major mode when he wished to paint the sorrows of the despised and acquainted with grief; and now, when he wishes to illustrate the beauties of peace and glad tidings, he selects the key of G minor. The result, however, fully justifies the experiment. The chorus "Their sound is gone out" strikes one by its sincerity and the admirable use of scale passages to depict the end of the world.

A striking contrast is next provided in the bravura air "Why do the nations," always a favourite song with bass vocalists and audiences; the agitation of the accompaniment, represented in quavers and semiquavers, raging and mingling together, make a most exciting and effective piece of display. This is one of the airs in which Handel has written *da capo*, but there is some evidence that he occasionally

omitted the repeat, and continued without break the fugal chorus "Let us break their bonds"; the subject or motive of this movement always commences on the high note of each voice part, a device which greatly enhances the force of the accent. The forcefulness of the rhythm noticeable in this chorus is kept up and even increased in the following recitative, "He that dwelleth in heaven," and in the air "Thou shalt break them." Handel has composed a considerable number of great bravura songs for the tenor voice, but probably none excelling this, which combines declamation and agility, and is within a compass of twelve notes in the best part of the voice. Then follows the grand chorus of world-wide fame, "Hallelujah," the sublimity of which is universally admitted. An eloquent writer has described it as "among all the Hallelujahs in music, the *Alpha* and *Omega*, the only one!" Note the sublimity of the phrase "For the Lord God Omnipotent reigneth," the stupendous vigour of "And He shall reign for ever," and later the soaring on high on sustained notes of the "King of Kings and Lord of Lords," whilst the adoring mortals below shout their jubilant hallelujahs for ever and ever. This final chorus of the second part rises to such heights that it would seem to be impossible to awaken new interest in any after-matter. Yet Handel ventures in the air "I know that my Redeemer liveth" to open up the faith and hope of the future life. The air is very simple in its melody and accompani-

ment, but is perhaps of all Handel's songs the most difficult to phrase. Few singers have sufficient breath-power to do it justice, and still fewer possess the mental qualifications to adequately render the inspired text.

The two short choruses which follow, with the words "Since by man came death," are most beautifully conceived; commencing with the voices unaccompanied in slow time, and then bursting into a joyous movement, with accompaniment, at the refrain "By man came also the resurrection of the dead"; again returning to the original *grave tempo* with the text "For as in Adam all die," and then bursting into a song of rejoicing at "Even so in Christ shall all be made alive." These movements were intended by the composer to be continuous, and should never be broken up into alternate quartet and chorus, as is sometimes erroneously done.

The recitative "Behold! I tell you a mystery," and the air "The trumpet shall sound," are remarkable for the prominence and brilliance of the obbligato assigned by the composer to the trumpet; this, when played by a skilled performer on the old slide trumpet, never fails in its effect. There is a second part to the air and a *da capo*, but these are usually omitted.

It is worth noting that Mozart, when editing the *Messiah*, greatly curtailed this air with its obbligato, probably on account of the difficulty of finding a skilled trumpet-player in Germany.

The recitative "Then shall be brought to

pass," and the duet "O death where is thy sting?" are rarely performed; the soprano air "If God be for us" is very seldom sung. This brings us to the glorious finale, "Worthy is the Lamb that was slain," with its pendant "Blessing and honour." This sublime chorus commences *grave*, and is varied with short episodes *andante*, which introduce the fugal subject at the words "Blessing and honour." The interest of these splendid vocal movements culminates in the concluding *Amen*. Handel commences this *allegro moderato* with a very majestic subject starting in the bass, and responded to in regular order by the other voices. After twenty bars the flood of harmony is suddenly interrupted to allow the violins to state the theme in two parts only; this novel effect makes the entry of the whole chorus together, immediately afterward, most striking and grand. The subject-matter is interwoven in the voice parts with great science and skill, and the nine bars which precede the silent pause bar just before the close will repay diligent study; the effect of the answers, commencing on the upper A in the soprano and tenor parts, is always most magnificent in performance.

## HANDEL'S ORGAN AT CANNONS.

**I**N St. Lawrence Church, Whitchurch, is to be seen a brass plate on the organ, with the following legend :

"HANDEL was Organist of this Church from the year 1718 to 1721, and composed his oratorio *Esther* on this Organ."

Musicians, amateur or professional, recollecting the well-authenticated accounts of Handel's method of composing *da mente*, know that the inscription cannot be true. A recent writer said :

"Handel composed his oratorio *Esther* for the consecration of this church. In fact, it was perhaps literally within these walls that Handel's career was decided."

This is all fable, arising from the generally accepted belief that the church referred to was once the chapel of the Duke of Chandos.

Rockstro, in his biography of Handel, p. 104, speaking of the Duke of Chandos's chapel at Cannons, says :

"For the services in his private chapel he maintained not only a numerous choir, but a band of instrumental performers also, on a scale as grand as that of a Kapelle

of a German potentate. This chapel—now the parish church of Whitchurch, Middlesex—is the only building on the estate which has escaped destruction."

The mistake so oft repeated seems to have originated by a statement of Lysons in his book, "Environs of London" (vol. iii., p. 408), where he says :

"The Parish Church is dedicated to St. Lawrence. It was rebuilt (the tower excepted) at the expense of the Duke of Chandos, about the year 1715, but the internal decorations were not finished till 1720. It was opened on the 29th of August of that year."

Lysons gives as his authority *Reed's Weekly Journal*, but that paper, under date September 3, 1720, says :

"His Grace the Duke of Chandos's *domestic chapel* at his seat at Cannons, Edgware, curiously adorned with paintings on the windows and ceilings, had divine worship performed in it, with an anthem, on Monday last, the first time of its being opened."

This account most clearly points out the fact that it was the *domestic* or *private* chapel which was opened in 1720, on which occasion the oratorio *Esther* was performed. It remains to find proof that the domestic chapel and the parish church were coexistent but distinct buildings. Fortunately, we are enabled to do this by referring to a work written by D. Defoe, entitled, "A Journey through England in Familiar Letters from a Gentleman Here to his Friend Abroad," published in 1724. Speaking of the Duke of Chandos's estate at Cannons, he says :



" The disposition of the avenues, gardens, statues, paintings, and the house of Cannons, suits the genius and grandeur of its great master. The Chapel, which is already finished, hath a choir of vocal and instrumental musick as the Royal Chapel; and when his grace goes to Church, he is attended by his Swiss guards, ranged as the yeomen of the guard: his musick also plays when he is at table; he is served by gentlemen in the best order; and I must say that few German sovereign princes live with that magnificence, grandeur, and good order. . . . You ascend the great avenue to Cannons from the town of Edger by a fine iron gate, with the duke's arms and supporters on the stone pillars of the gate, with balustrades of iron on each side, and two neat lodges on the inside. This avenue is near a mile long, and three coaches may go abreast. In the middle or half-way of this avenue is a large round bason of water, not unlike that on the great road through Bushey Park to Hampton Court. This avenue fronts an angle of the house, showing you two fronts at once, and makes the house seen at a distance the larger. . . . You turn, therefore, a little to the left to come to the great court, which leads to the *salon* and the great staircase, and a little further to the left to another court, which leads to the back stairs, now made use of till the great apartments are finished. The house consists of four fronts, all of free stone, of about a hundred feet wide each. The front from the great stairs is to the east, and *hath an avenue directly from it down to the Parish Church at about half a mile's distance*. The north front is towards the parterre and great canal; the west towards the gardens; and the south looks through a great area, where the offices and stables are, down another large avenue which ends in a mountain. . . . The *salon*, when finished, is to be supported by marble pillars and painted by Belluci, as is the great staircase, which is all of marble; most of the steps are already laid, and of great length, and all one piece of marble. The staircase leads you into the apartments fronting the parterre and grand canal, and consists of a suite of six noble rooms, well proportioned, finely plastered and gilt by Paragotti, and the ceilings

painted by Belluci. From these apartments you go into my lord's dressing-room and library, fronting the gardens, and from thence you descend by another fine pair of stairs (which I cannot call backstairs), all painted by Legarr, and balustraded to the top of the house by iron into a court which opens into the great area to the east, *in which is the Chapel on your right*, the kitchen on your left, and lower on each side the stables, the bottom of the area enclosed with balustrades of iron. . . . The chapel is incomparably neat, and finely plastered and gilt by Paragotti, and the ceilings and niches painted by Belluci. There is a handsome altar-piece, and in an alcove above the altar, a neat organ. Fronting the altar, above the gate, is a fine gallery for the duke and duchess, with a door that comes from the apartments above, and a staircase that also descends into the body of the chapel, in case of taking the Sacrament, or other occasion. In the windows of this chapel are also finely painted some parts of the history of the New Testament."

The Duke of Chandos died on August 9, 1744, and his heir, finding his patrimony insufficient to maintain an expensive estate like Cannons, endeavoured in vain to obtain a purchaser for the mansion; ultimately the furniture and effects of the mansion were disposed of and the building demolished. Cock, the well-known auctioneer of the Piazza, Covent Garden, sold the various items, including the building materials, by auction. One of the lots in the catalogue was the "fine-toned organ by Jordan." This organ is now in Trinity Church, Gosport. It presents the same appearance it did in its original position at Cannons, the fine case being decorated with the Chandos arms. It was purchased by a subscription of the parishioners.

The following extracts are taken from the Vestry Book of records of Trinity Church, Gosport, referring to the purchase of the organ in 1747 :

" *Dr. the Subscribers to the Organ to Chas. Woodmason :—*

	£	s.	d.
To cash, paid Mr. Ch. Cock for the organ as it stood at Cannons. <i>Vide</i> his letters	117	12	0
To Mr. Abm. Jordon for taking it down from ye chapell at Cannons, packing, and bringing it to London .. ..	16	8	0
To ditto for repairs .. ..	105	0	0
To ditto for addition of a swell ..	30	0	0
To ditto for repacking it for Gosport and other extras, as per Bill .. ..	5	0	0
To Mr. Chase for carriage .. ..	15	15	0

Various other sums for a Faculty and alterations incidental to the erection brought the sum to £344 15s. 6d.

Another extract gives the following :

" A true and perfect note of all singular the Goods, Books, Ornaments, and Utensils belonging to the Inhabitants and Chapell of Gosport, in the County of Southampton, and Diocese of Winton."

" Item, an Organ purchas'd from the Duke of Chandos's Chapell, at Cannons, near London, by the subscriptions of the Inhabitants, Cost and Charges £342 16s. 7d., open'd the 8th May, 1748."

It will be interesting to note that the windows of the domestic chapel were purchased for the parish of Great Malvern, Worcestershire.

The parish church (Whitchurch) was rebuilt by the Duke of Chandos simultaneously with the erection of his own mansion ; the paintings

and decorations were by the artists Paragotti, Belluci, and Legarr. The Duke intended to rebuild a tower also, but "the parishioners having sold their bells in the expectation that the Duke would present them with a new peal, his grace took offence and proceeded no further in his design."

The brass plate was placed on the organ-case by Julius Plumer, Esq. Schoelcher, in his *Life of Handel*, notes the fact, and adds the date, 1750, an evident mistake; the estate of Cannons was purchased in 1811 by Sir Thomas Plumer, Vice-Chancellor of England, and the donor of the plate was his son.

## THE "HARMONIOUS BLACKSMITH"

IN February, 1835, an article with the above heading appeared in the *Musical Magazine*, which was reprinted in the *Times* on the following April 17. That article said :

" Concerning the origin of Handel's *Harmonious Blacksmith* the following traditionary particulars may not be unacceptable. When Handel was at Cannons, the far-famed residence of the Duke of Chandos, he was one day overtaken by a heavy shower of rain. The great composer took shelter under a blacksmith's shop by the roadside, where its laborious occupant was beating the iron on the anvil, and singing at his work. The varying sounds of the falling hammer on the metal mingled with the rude tones of the man's voice, and entered into the very soul of the attentive listener. He carried home with him the feeling, the character, the inspiration of an idea admirable alike for the beauty and simplicity of its development, and gave us for a rich legacy the notation of the few touching phrases which we have received under the name of the *Harmonious Blacksmith*, an effusion the sweetness of which has drawn tears from many a gentle eye, and equally impressed with its melodious power the minds of the most refined musicians of Europe."

Then follows the erroneous statement respecting the organ, which has already been dealt with, substituting the name of the oratorio *Samson* for *Esther* ! Richard Clark, one of the



[British Museum.

AUTOGRAPH SCORE OF THE CHANDOS ANTHEM  
 "AS PANTS THE HART."

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choir of Westminster Abbey and St. Paul's Cathedral, an enthusiast without discretion, swallowed the fable, and immediately set out to discover the blacksmith's shed, which, the *Musical Magazine* declared, still existed "in a ruinous state," although now "used by a butcher." Clark not only found the shed, but also a blacksmith's hammer and anvil, which he purchased; he then printed "Reminiscences of Handel," detailing his discovery and giving the music with the anvil part. Not content with this, he induced his friends to subscribe for a wooden memorial, which was put up in the churchyard, with the following inscription:

"Sacred to the memory of William Powell, the Harmonious Blacksmith, died February 27th, 1780, aged about 78. He was Parish Clerk of this Church many years, and during the time the immortal Handel resided much at Cannons with the Duke of Chandos. Erected by the permission of the Rev. G. Mutter, free of expense through the exertions of Richard Clark and Henry Wylde."

Clark also placed the following on a house in Edgware:

"The Harmonious Blacksmith. In front of this house stood the Blacksmith's shop belonging to Wm Powell, who was Parish Clerk at Whitchurch, where the immortal Handel was organist, in which shop he took shelter during a storm of rain. This house now belonging to Mr. Tomline, the poulterer and pork-butcher, was Powell's dwelling-house, and is upwards of 300 years old. The original music and account may be had within."



The music and account was sold at ten shillings per copy to provide funds to "keep up the painting, lettering, and repair of the board to perpetuate Powell's memory, until the principal and interest shall enable him to put up a stone in the churchyard instead of wood."

Clark died in 1856, and in 1868 a stone was erected with an improved version of Clark's legend, thus :

"In memory of William Powell, the Harmonious Blacksmith, who was buried 27 February, 1780, aged 78 years. He was Parish Clerk during the time the immortal Handel was organist of this church."

So much for fiction ; now let us turn to facts. Handel's tune on p. 57 of his suites he simply calls an "air." In June, 1720, the date of publication, he resided in London. The chapel at Cannons was opened, as we have already shown, on August 29. About the year 1800, Lintern, a well-known publisher in Bath, printed the air with the variations composed by Handel, and to distinguish it called it the "Harmonious Blacksmith," because he wished to associate the piece with the memory of his father, who had been a blacksmith and a great admirer of Handel's music, particularly this "air." This account was vouched for by a well-known resident musician in Bath, Mr. Windsor. Lintern's artistic business card lies before me, and reads, "Lintern's Music and Musical Instrument Warehouse, Abbey Churchyard, Bath." It is endorsed apparently

in Windsor's writing : " Lintern gave the name Harmonious Blacksmith to Handel's 'air.'" Probably the same Julius Plumer who was responsible for the erroneous brass plate on the organ, having met with Lintern's publication, invented the romance which led so many worthy people astray.

## COMPLETE TEXT OF HANDEL'S WILL AND ITS FOUR CODICILS

*(From the original autograph documents in the possession  
of the author.)*

In the Name of God Amen

I George Frideric Handel considering the Uncertainty of human Life doe make this my Will in manner following

viz.

I give and bequeath unto my Servant Peter le Blond, my Clothes and Linnen, and three hundred Pounds sterl: and to my other Servants a Year Wages.

I give and bequeath to Mr Christopher Smith ~~Senior~~ my large Harpsicord, my little House Organ, my Mufick Books, and five hundred Pounds sterl:

Item I give and bequeath to Mr James Hunter five hundred Pounds sterl:

I give and bequeath to my Cousin Christian Gottlieb Handel of Copenhagen one hundred Pounds sterl:

Item I give and bequeath to my Cousin Magifter Christian August Rotth of Halle in Saxony one hundred Pounds sterl:

Item I give and bequeath to my Coufin the Widow of George Tauff, Paftor of Giebichenftein near Halle in Saxony three hundred Pounds fterl:

and to Her fix Children each two hundred Pounds fterl:

All the next and refidue of my Eftate in Bank Annuity's or of what foever Kind or Nature, I give and bequeath unto my Dear Niece Johanna Friderica Flöerken of Gotha in Saxony (born Michäelfen in Halle) whom I make my Sole Exec<sup>trix</sup> of this my laft Will.

In wittnefs Whereof I have hereunto fet my hand this 1 Day of June 1750

George Frideric Handel

---

I George Frideric Handel make this Codicil to my Will.

I Give unto my Servant Peter le Blond Two Hundred Pounds additional to the Legacy already given him in my Will.

I Give to Mr: Christopher Smith Fifteen Hundred Pounds additional to the Legacy already given him in my Will.

I Give to my Cousin Christian Gottlieb Handel of Coppenhagen Two Hundred Pounds additional to the Legacy given him in my Will.

My Cousin Magister Christian August Rotth being dead I Give to his Widow Two Hundred Pounds and if she shall die before me I Give the said Two Hundred Pounds to her Children.

The Widow of George Taust and one of her Children being dead I give to her Five remaining Children Three Hundred Pounds apiece instead of the Legacy given to them by my Will.

I Give to Doctor Morell of Turnham Green Two Hundred Pounds.

I Give to Mr: Newburgh Hamilton of Old Bond Street who has assisted me in adjusting words for some of my Compositions One Hundred Pounds.

I make George Amyand Esquire of Lawrence Pountney Hill London Merchant Coexecutor with my Niece mention'd in my Will and I Give him Two Hundred Pounds which I desire him to Accept for the Care and Trouble he shall take in my Affairs. In Witness whereof I have hereunto set my Hand this Sixth day of August One Thousand Seven Hundred and Fifty Six.

*George Frideric Handel*

On the day and year above written this Codicil was read over to the said George Frideric Handel and was by him Sign'd and Publish'd in our Presence.

Tho: Harris.  
John Hetherington.

---

I George Frideric Handel do make this farther Codicil to my Will.

My old Servant Peter Le Blond being lately dead I Give to his Nephew John Duburk the Sum of Five Hundred Pounds.

I Give to my Servant Thomas Bramwell the Sum of Thirty Pounds in case He shall be living with me at the time of my Death and not otherways.

In Witness whereof I have hereunto set my hand this Twenty Second day of March one thousand Seven hundred and Fifty Seven

*George Frideric Handel*

On the day and year above written this Codicil was read over to the said George Frideric Handel and was by him Sign'd and Publish'd in our Presence.

Tho: Harris.  
John Hetherington.

---

I George Frideric Handel do make this farther Codicil to my Will.

My Cousin Christian Gottlieb Handel being dead, I give to his Sifter Christiana Sufanna Handelin at Goslar Three hundred pounds, and to his Sifter living at Pless near Teschen in Silesia Three hundred pounds.

I give to John Rich Esquire my Great Organ that stands at the Theatre Royal in Covent Garden.

I give to Charles Jennens Esquire two pictures the Old Man's head and the Old Woman's head done by Denner.

I give to . . . . Granville Esquire of Holles Street the Landskip, a view of the Rhine, done by Rembrand, & another Landskip said to be done by the same hand, which he made me a Present of some time ago.

I give a fair copy of the Score and all the Parts of my Oratorio called The Mefsiah to the Foundling Hospital.

In witness whereof I have hereunto Set my hand this fourth day of August One thousand seven hund<sup>d</sup>. & fifty seven.

*George Frideric Handel*

On the day and year above written this Codicil was read over to the said George Frideric Handel and was by him signed and published in our presence.

Tho: Harris.  
John Maxwell.

I George Friderick Handel make this farther Codicil.

I Give to the Governours or Trustees of the Society for the Support of decayed Musicians and their Families one Thousand pounds to be disposed of in the most beneficiall manner for the objects of that Charity.

I Give to George Amyand Esquire one of my Executors Two Hundred Pounds aditional to what I have before given him.

I Give to Thomas Harris Esquire of Lincolns Inn Fields Three Hundred Pounds.

I Give to Mr: John Hetherington of the First Fruits Office in the Middle Temple One Hundred pounds.

I Give to Mr: James Smyth of Bond Street Perfumer Five Hundred Pounds.

I Give to Mr: Matthew Dubourg Musician One Hundred Pounds.

I Give to my Servant Thomas Bremwell Seventy Pounds aditional to what I have before given him.

I Give to Benjamin Martyn Esquire of New Bond Street Fifty Guineas.

I Give to Mr: John Belchier of Sun Court Threadneedle Street Surgeon Fifty Guineas.

I Give all my wearing apparel to my servant John Le Bourk.

I Give to Mr: John Gowland of New Bond Street Apothecary Fifty Pounds.

I hope to have the permifsion of the Dean and Chapter of Westminster to be buried in Westminster Abbey in a private manner at the discretion of my Executor Mr: Amyand and I desire that my said Executor may have leave to erect a monument for me there and that any sum not Exceeding Six Hundred Pounds be expended for that purpose at the discretion of my said Executor.

I Give to Mrs: Palmer of Chelsea Widow of Mr: Palmer formerly of Chappell Street One Hundred Pounds.

I Give to my two Maid Servants each one years wages over and above what shall be due to them at the time of my death.



I give to Mrs: Mayne of Kensington Widow Sister of the late Mr: Batt Fifty Guineas.

I Give to Mr: Donnanan of Charles Street Berkley Square Fifty Guineas.

I Give to Mr: Reiche Secretary for the affairs of Hanover Two Hundred Pounds.

In Witness whereof I have hereunto set my hand and Seal this Eleventh day of April 1759.



This Codicil was read over to the said George Friderick Handel and by him Signed and Sealed in the Presence, on the day and year above written, of us

A. J. Rudd,  
J. Christopher Smith.

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